

# Philomèle



Daniel Masmanian

## NOTE ON PERFORMANCE

The dissonant inflections in the treble line of the piano part should be played inwardly rather than emphasized, so as not to risk squashing the harmony altogether but instead infusing the harmony with diatonic uncertainty.

*POURQUOI, plaintive Philomèle,  
Songer encore à vos malheurs,  
Quand, pour apaiser vos douleurs,  
Tout cherche à vous marquer son zèle?  
L'univers, à votre retour,  
Semble renaître pour vous plaire;  
Les Dryades à votre amour  
Prêtent leur ombre solitaire.  
Loin de vous l'aquilon fougueux  
Souffle sa piquante froidure;  
La terre reprend sa verdure;  
Le ciel brille des plus beaux feux:  
Pour vous l'amante de Céphale  
Enrichit Flore de ses pleurs;  
Le zéphyr cueille sur les fleurs  
Les parfums que la terre exhale.*

*Pour entendre vos doux accents  
Les oiseaux cessent leur ramage;  
Et le chasseur le plus sauvage  
Respecte vos jours innocents.  
Cependant votre âme, attendrie  
Par un douloureux souvenir,  
Des malheurs d'une sœur chérie  
Semble toujours s'entretenir.  
Hélas! que mes tristes pensées  
M'offrent des maux bien plus cuisants!  
Vous pleurez des peines passées;  
Je pleure des ennuis présents;  
Et quand la Nature attentive  
Cherche à calmer vos déplaisirs,  
Il faut même que je me prive  
De la douceur de mes soupirs.*

Jean-Baptiste Rousseau

*Philomèle* was composed in 2005 for Emma Blake and revised in December 2006 for Jennifer Barrington. It is dedicated to both artists.

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# Philomèle

Jean-Baptiste Rousseau

D.K.L. Masmanian

**Andante** (♩ = 78) **rall.** **mp**

**p** *ma cresc. poco a poco*

**rall.** Pour

**Lento** (♩ = 68)

4

quoi\_ plain - tive\_ Phi - lo - mè - le, Son - ger\_ en - core\_ à\_

7

vos\_ mal - heurs, Quand, quand\_ pour a -

9

pai - - ser, pour\_ a - pai - ser\_

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4

11

vos dou - leurs? Tout, tout cher - che'à vous mar - quer son zèle?

14

L'u - ni - vers, à

Ped. Ped. (con ped.)

17

votre re - tour, Sem - blere - nai - tre pour vous plaire;

20

Les Dry - ades à vo - tre'a - mour

22

Prêtent leur om - bre so - li - taire.

This system contains measures 22 and 23. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Prêtent leur om - bre so - li - taire." The piano accompaniment (grand staff) features a flowing sixteenth-note melody in the right hand and a more static bass line in the left hand.

24

Loin de vous l'a - qui - lon fou - gueux

This system contains measures 24 and 25. The vocal line continues with the lyrics "Loin de vous l'a - qui - lon fou - gueux". The piano accompaniment features a more active bass line with sixteenth-note patterns, mirroring the vocal melody's rhythmic feel.

26

Souf - fle sa pi - quant froi - du - re; La

This system contains measures 26 and 27. The vocal line has the lyrics "Souf - fle sa pi - quant froi - du - re; La". The piano accompaniment continues with its characteristic sixteenth-note accompaniment in the right hand and a supporting bass line.

28

terre re - prend sa ver - dure; Le

This system contains measures 28 and 29. The vocal line has the lyrics "terre re - prend sa ver - dure; Le". The piano accompaniment features a more active bass line with sixteenth-note patterns, mirroring the vocal melody's rhythmic feel. The system concludes with a double bar line.

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6

30

**accel.**

ciel\_\_\_\_\_ brille des plus beaux feux: Pour vous l'a - man - te

**accel.**

*sub. p cresc.*

33

**più mosso**

de Cé - phale En - ri - chit Flo - re

**più mosso**

*mf*

35

de ses pleurs; — Le zé-phyr cue - ille sur les fleurs Les

**x-**

38

**allargando**

par - fums que la terre ex - hale.

42

**Tempo primo**

Pour

46

en - ten - dre vos doux ac - cents Les

48

oi - seaux cessent leur ra - mage;

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8

50

Et le chas - seur le plus sau - vage Res - pecte vos\_ jours\_

53

in - no - cents. Ce - pen - dant vo - tre âme\_ at - ten - drie

56

Par un dou - lou-reux sou - ve - nir, Des mal - heurs d'une

59

soeur ché - rie sem - ble tou - jours s'en - tre - te - nir,



62

sem - ble tou - jours s'en - tre - te - nir. Hé-

This system contains measures 62 and 63. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "sem - ble tou - jours s'en - tre - te - nir. Hé-". The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. Measure 62 features a descending eighth-note scale in the right hand and a sustained bass line in the left hand. Measure 63 continues the piano accompaniment with a more active right hand and a sustained bass line.

64

las! Que mes tristes pen - sées

This system contains measures 64 and 65. The vocal line is in treble clef with a key signature of three sharps. The lyrics are "las! Que mes tristes pen - sées". The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. Measure 64 features a descending eighth-note scale in the right hand and a sustained bass line in the left hand. Measure 65 continues the piano accompaniment with a more active right hand and a sustained bass line.

66

M'of - frent des maux bien plus cui - sants Vous

This system contains measures 66 and 67. The vocal line is in treble clef with a key signature of three sharps. The lyrics are "M'of - frent des maux bien plus cui - sants Vous". The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. Measure 66 features a descending eighth-note scale in the right hand and a sustained bass line in the left hand. Measure 67 continues the piano accompaniment with a more active right hand and a sustained bass line.

68

pleu - rez des peines pas - sées; Je

This system contains measures 68 and 69. The vocal line is in treble clef with a key signature of three sharps. The lyrics are "pleu - rez des peines pas - sées; Je". The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. Measure 68 features a descending eighth-note scale in the right hand and a sustained bass line in the left hand. Measure 69 continues the piano accompaniment with a more active right hand and a sustained bass line.

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10<sub>70</sub>

pleure des en - nuis pre-sents; Et quand la na - ture

*ppp*

73

at - ten - tive Cherche à cal - mer

*pp* *p* *mp*

75

vos dé - plai - sirs, Il faut même que

77

je me prive De la dou - ceur de mes sou - pirs

80

*mp dim... al niente*

(8va) La dou - ceur de mes sou - pirs;

*p*

84

*fp con molto espress.*

La dou - ceur de mes sou - pirs; La douceur!

88

La dou ceur...!

*dim.*

91

(8va)

*ppp*

